

Words & Music by Adrian Smith, Steve Harris & Bruce Dickinson

Gtr. 1 (elec.)

f

Gtrs. 1+2 w/distortion
1° Gtr. 2 tacet

P.M.

TAB

9 7 0

9 7 0

9 7 0

9 7 0

The image shows a musical score for the song "The Wind" by The Police. It includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a melodic line with notes marked with "C⁵", "G⁵", "E⁵", "G⁵", and "E⁵ sim.". Above the staff, there are two measures labeled "1. 2. 3." and "4.". Below the guitar staff is a bass staff with a treble clef and a key signature of one sharp. The bass part includes a melodic line with notes marked with "V" and "V". Below the bass staff is a tablature section labeled "TAB" with fret numbers (9, 7, 10, 0, 8, 12, 10, 12, 9, 10, 12, 10, 12, 9, 10, 12, 10, 12, 9) and a "P.M." (Pedal Point) section. The tablature also includes a "V" (Vibrato) section. The score is for the "I. Hand" (First Hand).

[illegible]

C⁵ G⁵ E⁵

- er points to you, he he knocks you to your feet -
 - na give it back, he can push his own boat -

P.M.

TAB

9 9 10 10 12 12 9 9 9
 7 7 10 10 12 12 7 7 7
 0 0 0 0 0 0 8 8 0 0 0 0 0 0 0

C⁵ G⁵ E⁵

- and so what are you gon - na do.
 - as you set off up the track.

P.M.

TAB

9 9 9 10 12 12 9
 7 7 7 10 12 12 7
 0 0 0 0 0 0 8 8 10 12 12 9 7 0

C⁵

No - Your tongue has fro - zen now you've got some - thing to say,
 thing you can con - tem - plate will cv - er be the same,

P.M.

TAB

9 9 9 9 9 10
 7 7 7 7 7 10
 0 0 0 0 0 0 8

G⁵ E⁵

ev - the pi - per at the gates of dawn is call -
 'ry se - cond is a new spark, sets the un -

P.M.

TAB

10 12 12 9 9 9 9 9
 10 12 12 7 7 7 7 7
 8 10 10 0 0 0 0 0 0 0 0 0 0 0 0

ing i - you - his way. }
verse a - flame. }

Gtrs. 1+3

P.M.

TAB

9	0	0	0	0	0	10	10	12	12	7
7	0	0	0	0	0	10	10	12	12	7
0	0	0	0	0	0	8	8	10	10	5

Pre-Chorus

You watch the world ex - plo - ding ev -

E⁵ C^{5*}

TAB

7	9	5
7	9	5
5	7	3

'ry sin - gle night, dan - cing

G⁵ F⁵ E⁵ D⁵

TAB

12	12	11	9	7
12	12	11	9	7
10	10	9	7	5

in the sun a new - born in the light. } Say -
Bro -

E⁵ C^{5*} G^{5*} C^{5*} D⁵

TAB

7	9	5	5	5	5	7
7	9	5	5	5	5	7
5	7	3	3	3	3	5

E⁵ C^{5*}
 - good - bye to grav - i - ty and say good - bye to death -
 - thers and their fa - thers join - ing hands and make a chain -
 9 9 5
 7 7 3

G⁵ F⁴ E⁵ D⁵ E⁵ C^{5*}
 - hel - lo to et - ern - i - ty and
 - the sha - dow of the wick - er man is
 12 12 11 9 7
 12 12 11 9 7
 10 10 9 7 5
 7 9 5
 7 9 5
 5 7 3

G^{5*} D⁵
 live for ev - 'ry breath -
 ris - ing up a - gain -
 5 7 7
 5 7 7
 3 5 5
 Gtrs. 2+3 cont. in slashes

E⁵ C^{5*} G^{5*} A⁵
 Gtr. 2+3 Your time will come, sim.
 Gtr. 1
 12 10 12 10 12 12 12 12 10 12 10 12 12 12 12 10 12 13 12 12

E⁵ G^{5*} C^{5*} G^{5*} A⁵

your time will come.

TAB 12-10-12 10-12 12 12-10-12-10 12 12 12-10-12-10 12 12 12-10-12-13-12 12

E⁵ C^{5*} G^{5*}

Your time will come.

TAB 12-10-12 10-12 12 12 12-10-12-10 12 12 12-10-12-10 12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12-10-12-13-12 12 12-10-12-10 12 12 12-10-12-10 12 12

C^{5*} 1. G^{5*} A⁵ E⁵ 2. G⁵ A⁵ E⁵

come. 2. The

Gtr.

TAB 12-10-12 10-12 12 12-10-12-13-12 12 12-10-12-13-12 12

× 7

Solo

First system of musical notation. The top staff features a melodic line with various chords indicated above it: C^{5*} and G^{5*} . The bottom staff contains a bass line with fret numbers: 9, 10, 7, 7, 9, 10, 7, 9. A dynamic marking f is present at the beginning, and a $P.M.$ (Pedal Marking) symbol is shown in the middle.

Second system of musical notation. The top staff includes chords D^5 , E^5 , and C^{5*} . The bottom staff shows fret numbers: 10, 7, 9, 10, 9, 7, 10, 7, 9, 10, 7, 0, 0. A wavy line indicates a tremolo effect.

Third system of musical notation, featuring two first endings. The top staff shows chords G^{5*} , D^5 , E^5 , and D^5 . The bottom staff includes fret numbers: 12, 10, 0, 0, 14, 12, 0, 0, 0, 14, 15, 17, 15, 14, 17, 0, 14, 15, 17, 15, 14, 17. A wavy line is present at the end of the first ending.

* Composite part

Fourth system of musical notation. The top staff includes chords B^5 , A^5 , and G^{5*} . The bottom staff shows fret numbers: 10, 7, 8, 7, 10, 7, 10, 12, 8, 12, 10, 12, 8, 10. A wavy line is present at the end of the first ending. A $sim.$ (simile) marking is also present.

A⁵ B⁵ A⁵

Full Full

TAB

G^{5*} C^{5*} B⁵

tr tr

TAB

A⁵ G^{5*} A⁵

T T T T

TAB

B⁵ A⁵

8va

3 3 3 3 3 3 3

TAB

G^{5*} C^{5*}

(8va)

3 3 3 3

TAB

Chord progression: C^5 G^{5*}

Chord progression: D^5 E^5 C^5

First ending (1.) and Second ending (2.)

Chord progression: G^{5*} D^5 E^5 D^5

* Composite part

Chord progression: E^5 C^{5*} G^{5*} A^5

Gtrs. 2+3 *sim.*

Gtr. 1

Lyrics: Your time will come.

E⁵ G^{5*} C⁵ G^{5*} A⁵

your time will come.

TAB 12 10 12 10 12 12 12 10 12 10 12 12 12 10 12 13 12 12

E⁵ C⁵ G^{5*}

Your time will come.

TAB 12 10 12 10 12 12 12 10 12 10 12 12 12 10 12 10 12 12

A⁵ E⁵ G^{5*}

your time will

TAB 12 10 12 13 12 12 12 10 12 10 12 12 12 10 12 10 12 12

C⁵ 1. G^{5*} A⁵ E⁵ 2. G^{5*} A⁵

come.

TAB 12 10 12 10 12 12 12 10 12 13 12 12 12 10 12 13 12 12

Ghost Of The Navigator

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris

5 fr. Dm 3 fr. Csus² 3 fr. B^bsus² 3 fr. C⁵ 3 fr. D⁵ 3 fr. B^b/D 3 fr. C/D 7 fr. G⁵/D 3 fr. Asus² 3 fr. C 3 fr. Bsus⁴ 5 fr. D⁵*

2 fr. B⁵ 7 fr. E⁵ 10 fr. G⁵ 5 fr. A⁵ 7 fr. B^b 7 fr. B⁵*

♩ 102

Intro

Gtr. 2 (elec.) Dm
Gtr. 1 (elec.) Csus²

Gtr. 1 (elec.)

mf Gtrs. 1 w/clean tone + chorus + delay
Gtrs. 2 w/clean tone + chorus

TAB 5 8 6 5 6 5 7 5 8 6 5 6 5

B^bsus²

C⁵ Dm

Csus²

TAB 8 6 5 7 5 8 6 5 7 5 7 5 8 6 5 6 5

♩ 115

Dm

B^bsus²

Csus²

Dm

TAB 7 8 6 5 7 5 8 6 5 7 5 5 8 6 5 7 5 7 5 6 8 6 5

D⁵

B^b/D

C⁵/D

G⁵/D

D⁵

C/D

f Gtr. 2 w/distortion
2nd accel.

TAB 3 2 0 3 2 0 5 5 0 8 7 0 6 7 8 9

B \flat /D C/D D⁵ C/D

I plough, now, as still my heart, — cal - cu - late — and pray. —
 the dark - ness left be - hind.

PM. PM.

TAB

3	5	5	3	5
0	0	0	0	0

D⁵ B \flat /D C/D

As the com - pass swings my will is strong, I will
 For et - ern - i - ty, I fol - low on, there

PM. PM. PM.

TAB

3	3	5
0	0	0

D⁵ C/D Asus² C

Gtr. 1

not is be led — a — stray.
 no oth - er way.

Gtr. 2

Gtr. 1 cont. in slashes Gtr. 1 w/clean tone

TAB

5	3	5	7	7	7	7	7	7	7	5	5	5	5	5	5	5
0	0	0	5	5	5	5	5	5	5	3	3	3	3	3	3	3

Bsus⁴ D⁵* C⁵ B⁵ Asus²

Mys - te - ries of time.

2^o vox sim. ad lib.

TAB

4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4	7	7	7	7	7	7	7
2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2	5	5	5	5	5	5	5

C B^{sus}4 D^{5*} C⁵ B⁵

clouds that hide the

1st Gtr. 1 w/Fill 1
2nd Gtr. 3 w/Fill 1 sim. ad lib.

TAB

5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

Asus² C B^{sus}4

sun.

1st Gtr. 1 w/Fill 1
2nd Gtr. 3 w/Fill 1 sim. ad lib.

TAB

7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2

D^{5*} C⁵ B⁵ Asus² C

But I know, but I know, but I

TAB

7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
7	7	7	5	5	5	4	4	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
5	5	5	3	3	3	2	2	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Fill 1 Gtr. 3

Asus² C B^{sus}4 D⁵ C⁵ B⁵

P.M. - - -
w/heavy dist

P.M. - - -

P.M. - - -

P.M.

TAB

5	4	7	5	4	7	5	4	5	5	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	5	5	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	5	5	7	7	7	5	5	5	4

Asus² C B^{sus}4 D⁵ C⁵ B⁵

P.M. - - -

P.M. - - -

P.H.

P.M. - - -

P.M.

TAB

5	4	7	5	4	7	5	4	5	5	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	5	5	7	7	7	5	5	5	4
7	7	7	7	7	7	7	7	5	5	7	7	7	5	5	5	4

know.

Chords: B^{sus}4, D⁵*, C⁵, B⁵

TAB:

T	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
A	4	4	4	4	4	4	4	4	7	7	7	5	5	5	4	4
B	2	2	2	2	2	2	2	2	5	5	5	3	3	3	2	2

♩ 220
Pre-Chorus

I see the ghosts — of nav - i - ga - tors — but they are lost.

Chords: E⁵, G⁵, C⁵, A⁵

Gtrs. 1+2

Gtrs. 1+2 w/dist.
Gtr. 3 tacet

TAB:

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5
	0	0						

as they sail in - to the sun - set they'll count the cost.

Chords: E⁵, G⁵, C⁵, A⁵, B⁵

TAB:

T	9	9	12	12	5	5	7	9
A	9	9	12	12	5	5	7	9
B	7	7	10	10	3	3	5	7
	0	0						

As their ske - le - tons — ac - cu - sing e - merge from the

Chords: E⁵, G⁵, C⁵, A⁵

TAB:

T	9	9	12	12	5	5	7	7
A	9	9	12	12	5	5	7	7
B	7	7	10	10	3	3	5	5
	0	0						

E⁵ G⁵ C⁵ A⁵ B⁵

sea, the si - rens of the rocks, — they be - ckon me.

Gtrs. 1+2 cont. in slashes

TAB

9	9	12	12	5	7	9
9	9	12	12	5	7	9
7	7	10	10	3	5	7
0	0					

Chorus

D⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Take my — heart — and set it free,

Gtr. 3

TAB

7	5	8	6	5	6	5

D⁵ C⁵

car - ried — for - ward by the waves.

TAB

7	5	8	6	5	6	5

B^{b5}

No - where left — to run, nav - i - ga - tor's son.

TAB

8	6	5	7	5	8	6	5	7	5
8					8				

D⁵ C⁵

Cha - sing rain - bows all my days.

T
A
B

7 5 8 6 5 6 5

D⁵ C⁵

Where I go I do not know, I

T
A
B

7 5 8 6 5 6 5

D⁵ C⁵

on - ly know the place I've been.

T
A
B

7 5 8 6 5 6 5

B^{b5} B^{b5}

Dreams they come and go, ev - er shall be so,

T
A
B

8 8 6 5 7 5 8 6 5 7 5

To Coda 1.

D⁵ *C⁵*

no - thing's - real - un - til you feel.

5 7 8 6 5 6 5

2.

2. 1 feel.

To tempo 1 (♩ 135)

♩ = 135
Guitar Solo

D⁵ *B7/D*

Gtr. 3

Gtrs. 1+2 w/ Fig. 1
2nd + 3rd Gtr. 3 ad lib.

Full

13 13-10-9 10-11 12-11-10 12-11-10 12-10-12

C/D
(8va)

D⁵

C/D

Play 4 times

Full

13 13-12-10 10-10 13-12 13-12-10-9 9-10 11-10-9 11-10-9 12-11-10 12-10 10-12

• 220

(E⁵)

Gtrs. 1+2

C⁵

Gtr. 3 tacet

TAB

1.

2.

D⁵

C⁵

D⁵

TAB

(D⁵)

B^{b5}

TAB

1.

2.

C⁵

C⁵

TAB

(E⁵)

D⁵

TAB

Brave New World

Words & Music by David Murray, Steve Harris & Bruce Dickinson



• 132

Intro

N.C.

Gtr. 1 (elec.)

mf P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - *sim.*
w/clean tone + delay

TAB

6	5	8	6	5	6	5	8	6	5
5	7	5	7	5	5	5	5	7	5

Gtr. 2 (elec.)

mf Fig. 1...

TAB

10	13	12	10	12	12
----	----	----	----	----	----

TAB

3	3	3	5	3	6	3	5	3	3	6	5	5	8	5	6	5	5
5	3	5	3	5	5	3	5	3	5	5	7	5	7	5	5	5	5

...Fig. 1 ends

TAB

10	13	12	10	12	10
----	----	----	----	----	----

Verse

1. Dy - ing swans. twis - ted wings.
I have seen ma - ny things.

Gtr. 3 w/Fill 1
Gtr. 2 w/fig. 1

TAB

Beau - ty a not need - ed here.
in a life - time a lone.

TAB

Lost my love, lost my life,
Moth - er love is no more.

TAB

FILL 1
Gtr. 3

w/clean tone + chorus

TAB

1. 2.

let ring -

in this gar - den of fear.
Bring this sav - age back

2.
D⁵

Gtr. 4 (elec.)

home.

TAB

8 5 6 5 5 6 5 7 5 7 5 5 6 5 6 5 7 5 7

D⁵ B⁵
 2. Wild - er - ness, house of pain.
 Close this mind, dull this brain,
 Gtrs. 1+4
 f P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -
 Gtr. 2 w/ Fig. 1 (x4), w/distortion sim.
 Gtr. 3 tacet (1° accel to ♩ 170)
 T
A
B
 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3
 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3
 5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1

THE SOUND OF SILENCE
 Simon & Garfunkel

Moderato

B \flat ⁵ C⁵

What you see, is not real,
 All is lost, sold your souls,

TAB

those who know will not tell.
to this brave new world.

♯
♩ = 230

Chorus

Chorus

Gtrs. 2+4 D^5 B^b5 cont. *sim.*

A brave new world,

Gtrs. 1+3 ∇ etc.

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

D⁵ **B⁵**

A brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

C⁵ **D⁵**

in a brave new world.

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ **B⁵**

In a brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 5 5 7 5 8 7

Fill 2 **Gr. 3** **D⁵**

TAB

8 8 8 5 5 5 3 5
 6 6 6 6 6 6 5 6
 7 7 7 7 7 7 5 7

w/bar

w/bar

C⁵ D⁵

a brave new world.

P.M.

Gtr. 3 w/Fill 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

D⁵ B^{b5}

In a brave new world,

P.M.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5

To Coda ⊕

G⁵ D⁵

a brave new world.

P.M.

Gtr. 1 cont. in slashes

TAB

5 5

1.
D⁵ B^{b5}
Gtrs. 1+3+4

Verse

Dra - gon kings, dy - ing — queens. cont. sim.

Gtr. 2

w/distortion

TAB

10 13 12 10 12 12

C⁵ D⁵

where is — sal — va — tion now?

TAB

10 — 13 — 12 — 10 — 12 — 10

B^{b5}

Lost my — life, — lost my — dreams, —

TAB

10 — 13 — 12 — 10 — 12 — 12

C⁵ D⁵

rip the — bones — from my flesh.

TAB

10 — 13 — 12 — 10 — 12 — 10

B^{b5} C⁵

Si — lent — screams, — laugh — ing — here, —

TAB

10 — 13 — 12 — 10 — 12 — 12

B⁵ C⁵ D⁵

dy - ing - to tell you the truth.

TAB 10 13 12 10 12 10

B^{b5} C⁵

You are planned, and you are damned,

TAB 10 13 12 10 12 12

B⁵ C⁵ D⁵

in this brave new world.

TAB 10 13 12 10 12 10

Guitar Solo

2. D⁵

Gtrs. 1+2+3 B

Gtr. 4

2nd ad lib. Full

TAB 12 10 10 12 10 12 10 12 10 12 13 10 12 13 10 11 10 13 10 11 13

C⁵

8va

3

Full

10 12 13 10 12 13 13

13 12 10 10 10 12

10 13 10 13 12 11 10 9 10

D⁵

3

Full

9 10 11 10 9 8 9 10 12 10 12 10 12 (12)

1° B^{b5}
2° E⁵

C⁵
C⁵

B^{b5}
D⁵

8va

Full 2° ad lib.

Full

Full

15 15 13 12 13 15 15 15 13 12 13 15 15

D⁵
E⁵

B^{b5}
E⁵

(8va)

Full

12 13 12 13/15 15 15 13 12 13 15 15

C⁵
C⁵

B^{b5}
D⁵

C⁵

D⁵
E⁵

(8va)

Full

Full

Full

15 15 13 12 13 15 15 15 13 12 13 15 15

(E⁵) (C⁵) (D⁵) 1. 3. (E⁵)

Gtr. 1
Gtr. 2 tacet
Gtr. 3 dbls. Gtr. 1-8ve
3rd+4th Gtr. 4 plays +8ve

TAB

12	13	15	12	13	15	10	12	13	12
2	4	5	2	4	5	5	2	3	2

2. (E⁵) 4. (E⁵) D. §. al Coda

TAB

8	10	12	8	10	12	8	10	12	8	10	12	12	10	8	10	8	8	12	10	8	10	8	8	9	11	9	7	9	7	10	9
2	4	5	2	4	5	4	5	2	4	5	5	12	11	9	11	9	11	9	11	12	12	10	12	10	9	10	9	10	9	12	10

♣ Coda 132
Outro
N.C.

D⁵

world. Dy - ing swans, twist - ed

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - sim.

mf All gtrs. w/clean tone
Gtr. 2 w/fig. 1
Gtr. 3 w/Fill 1 ad lib. sim.
Gtr. 4 tacet

TAB

7	6	5	5	8	5	6	5	5	6	5	5
5	5	7	5	5	5	5	5	5	5	7	5

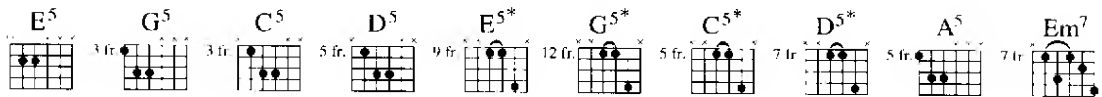
wing, bring — this sav - age — back home.

TAB

8	5	6	5	5	3	3	5	3	5	3	6	5	3	3	7	6	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Blood Brothers

Words & Music by Steve Harris



♩ 175

Intro

Gtr. 1 (elec.)

mf Fig. 1... w/clean tone

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 5 7 5 \ | 0 2 0 2 3 5 3 | 3 5 3 5 5 7 3

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

...Fig. 1 ends

TAB: 0 2 0 2 3 5 3 | 3 5 3 5 5 7 5 \ | 0 2 0 2 3 5 3 | 5 7 5 7 3 5 3

Gtr. 2 (elec.)

w/clean tone
Gtr. 1 w/ Fig. 1

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB: 9 7 9 | 8 7 10 7 | 10 8 10 8 7 | 9 7 9 | 8 7 10 7 | 10 8 7 8 7

Verse

E⁵ G⁵ C⁵ D⁵

1. And if you're ta - king a walk through the gar - den of

Gtr. 1

Gtr. 2 w/Fill 1 (x4)

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

life, what do you think you'd ex - pect you would see? Just like a mir - ror re -

TAB

7 9 7 9 7 3 5 3 5 3 3 5 3 5 7 5 7 5 7 9 7 9 7 3 5 3 5 3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

flect - ing the moves of your life, and in the ri - ver re - flec - tions of me.

TAB

3 5 3 5 3 5 5 5 7 9 7 9 7 3 5 3 5 3 3 5 3 5 3 5 7 5 7 5

Fill 1 (E⁵) (G⁵) (C⁵) (D⁵)

Gtr. 2

let ring

TAB

9 12 9 12 9 15 15 15 12 12 12 10 12 12 10 10 9 7

Verse

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

2. Just for a sec - ond a glimpse of my fa - ther I see, and in a move - ment he
 3. And as you look all a - round at the world in dis - may, what do you see, do you

P.M.
 Gtr. 1 w/distortion (2° sim. ad lib.)
 1° Gtr. 2 w/Fill 1 (x4) 2° w/Fill 2 (x4)

TAB

2 2 2 2 2 5 5 5 5 5 7 7 7 7 2 2 2 2 2 5 5 5 5

0 0 0 0 0 3 3 3 3 3 5 5 5 5 0 0 0 0 0 3 3 3 3

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

beck - ons to me. And in a mo - ment the memo - ries are all that re -
 think we have learned? Not if you're ta - king a look at the war torn af -

TAB

5 5 5 5 5 7 7 7 7 2 2 2 2 2 5 5 5 5 5 5 5 7 7 7 7

3 3 3 3 3 5 5 5 5 0 0 0 0 0 3 3 3 3 3 3 3 5 5 5 5

E⁵ G⁵ C⁵ D⁵

main, and all the wounds are re - op - ening a - gain. We're blood
 fray, out in the streets where the ba - bies are burned.

TAB

2 2 2 2 2 5 5 5 5 5 5 5 7 7 5 5 5 5 5 7

0 0 0 0 0 3 3 3 3 3 3 3 5 5 3 3 3 3 3 5

Fill 2
 Gtr. 2 (E⁵) (G⁵) (C⁵) (D⁵)

let ring

TAB

12 12 12 15 15 15 15 15 15 8 8 8 8 8 8

9 9 9 12 12 12 12 12 12 7 7 7 7 7 7

9 9 9 12 12 12 12 12 12 5 5 5 5 5 5

Chorus

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

f

Gtrs. 1+2 w/dist.

TAB

2 5 5 7 2 5 5 7
0 3 3 5 0 3 3 5

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers.

f

TAB

2 5 5 7 2 5 5 7 7 7
0 3 3 5 0 3 3 5 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 2

mf w/clean tone
Gtr. 1 w/Fill 3

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

FILL 3

Gtr. 1

(E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (C⁵) (D⁵)

TAB

0 3 5 3 8 10 10 12 10 0 3 5 3 3 5 5 7 3

(E⁵) (G⁵) (C⁵) (D⁵) (E⁵) (G⁵) (D⁵) (C⁵)

TAB

0 2 0 2 3 5 3 8 10 10 12 10 0 2 0 2 3 5 3 5 7 5 7 3 5 3

Verse

Gtr. 2 E^{5*} G^{5*} C^{5*} D^{5*} E^{5*} G^{5*}

times when I feel I'm a - fraid for the world, there are times I'm a - shamed of us

Gtr. 1

f P.M. w/dist.

TAB

D^{5*} E^{5*} G^{5*}

all. When you're float - ing on all the c -

P.M.

TAB

C^{5*} D^{5*} E^{5*} G^{5*} D^{5*}

mo - tion you feel, and re - flect - ing the good and the bad.

TAB

E^{5*}

G^{5*}

C^{5*}

D^{5*}

5. Will we ev - er know what the an - swer to life real - ly

P.M.

TAB

2 0 2 0 2 0 5 3 5 3 5 3 5 3 5 7 5 7 5 7 5

is? Can you real-ly tell me what life is? May-be all the things that you

P.M.

know that are pre - cious to you, could be swept a-way by fate's own hand. We're blood

bro - thers, we're blood bro - thers. We're blood

Gtrs. 1+2

w/dist.

T A B

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro - thers, we're blood bro - thers.

TAB

2 5 5 7 2 5 5 7 7 7

0 3 3 5 0 3 3 5 5 5

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 1

Gtr. 2 w/Fill 4

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 7

9 7 9 10 7 10 8 10 8 7 9 7 9 10 7 10 8 7 8 7

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

Gtr. 3 (elec.)

Gtr. 1

Gtrs. 1+2 cont. in slashes

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10 7 10 8 7 8 12

9 7 9 10 7 10 8 10 8 7 9 7 9 10 7 10 8 7 8 12

Guitar Solo

E⁵ G⁵ C⁵ D⁵

Gtrs. 1+2

Gtr. 3

3

Full

Full

TAB

12 10 12 14 15 12 15 12 14 15 15 15 14 12 14 12 14

12 10 12 14 15 12 15 12 14 15 15 15 14 12 14 12 14

Fill 4

Gtr. 2

(E⁵) (G⁵) (C⁵) (D⁵) (C⁵) (D⁵)

1. 2. 3. 4.

w/dist.

TAB

9 12 9 12 15 15 15 13 15 13 15 15 17 15 12 14 13 12

E⁵ (8va) G⁵ C⁵ D⁵

Full w/bar

TAB

E⁵ (8va) G⁵ C⁵ D⁵

Full Full 1/2

TAB

E⁵ G⁵ C⁵ 8va D⁵

P.M. Full

TAB

E⁵ G⁵ C⁵ D⁵

Gtr. 2 cont. sim.

Gtr. 1

Gtr. 3

TAB

E⁵ G⁵ C⁵ A⁵ D⁵

TAB

Interlude

(E⁵) (E⁵) (A⁵) (G⁵) *Play 3 times*

Gtr. 1

mf Gtr. 4 w/fig. 2

Gtr. 4 (elec.) w/clean tone Fig. 2

Gtr. 1 w/clean tone (P.M. throughout) Gtrs. 2+3 tacet

TAB

9 2 2 2 2 9 9 9 9 9 9 9 9 9 10 9 10 8 8 8 8

7 7

(C⁵) (D⁵) (C⁵) (D⁵) (E⁵) (E⁵)

Gtr. 1 cont. in slashes

TAB

5 5 5 7 7 7 5 5 5 7 7 7 9

3 3 3 5 5 5 3 3 3 5 5 5 9 9 5 9 5 9 9 5 9 5 9 9 5 9 5 9 5 9 5 9

Middle

E⁵ C⁵ A⁵ E⁵

Gtr. 1 cont. *sim.*

When you think that we've used all our chances and the

(1st+3rd Vocals tacet)

Gtr. 2 w/dist. 1st+2nd *pp* 3rd *f* Gtrs. 3+4 tacet

TAB

9 7 8 7 8 10 7 10 7 10 7 10 8 10 10 10 7

Full

C⁵ A⁵ D⁵ C⁵ D⁵

chance to make ev - ery - thing right, keep on mak - ing the same old mis -

TAB

10 7 10 7 10 8 10 8 10 10 10 8 10 8 7

Full

E⁵ C⁵ A⁵ E⁵

- takes. Makes un - tip - ping the ba - lance so ea - sy. when we're

T 9 9 7 8 7 9 7 9 7 9 4 9 7

A

B

C⁵ A⁵ D⁵ C⁵ A⁵ E⁵

liv - ing our lives on the edge. Say a prayer on the book of the dead.

T 8 7 9 7 9 7 9 7 8 7 9 7 9 7 9

A

B

1. 2. 3.

8va

B B B B B

Full Full Full Full 1/2

T 15 15 15 15 12-14 14-12 15 12-14

A

B

E⁵ (8va) C⁵ A⁵ D⁵

B B

Full Full

T 12 17 17 17-15 14 15-14 15 12-14

A

B

C⁵ D⁵ C⁵ A⁵

(8va) B

1/2

Full

Full

TAB

14 14-12 15 12-14 12 15 12 15 12 15 12 15-14-12 14 12 15

E⁵ C⁵ A⁵ D⁵

8va B

Full

TAB

(15) 17 15-14 15-14 15-14 15 14 15 17 15-14 15 14-15 14

C⁵ A⁵ E⁵

(8va) B

We're blood

Full

Full

TAB

15 14-17 17 15-14 15-14 15 14 17 15 12 15-14-12

Chorus

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵

bro thers, we're blood bro thers. We're blood

Gtr. 3

Gtrs. 1+2

Gtr. 3 1st only

TAB

2 14 12 14 12 5 5 7 7 2 5 5 7 5 0 3 5 3 0 3 5 3 5

1. 2.

E⁵ C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ D⁵ G⁵ D⁵

bro - thers, we're blood bro - thers. We're blood

TAB

2 5 5 7 2 5 5 7 7 5 5 7 7 5 7 7

0 3 3 5 0 3 3 5 5 5 5 5 5 5 5 5

• 160
Outro

Gtr. 2

E⁵ G⁵ C⁵ D⁵ E⁵ G⁵

w/clean tone
Gtr. 1 w/Fill 3 ad lib.

TAB

8 7 10 7 10 8 10 8 7 9 7 9 8 7 10

C⁵ D⁵ E⁵ G⁵ C⁵ D⁵

TAB

7 10 8 7 8 7 9 7 9 8 7 10 7 10 8 10 8 7

E⁵ G⁵ C⁵ D⁵ Em⁷ D F#

(3) (2)
7fr 7fr

And if you're tak - ing a walk through the gar - den of life.

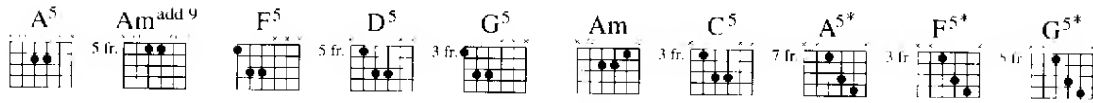
rit.

TAB

8 7 10 7 10 8 7 8 7 7 9

Dream Of Mirrors

Words & Music by Janick Gers & Steve Harris



♩ 100

Intro

Have you ev - er felt, the fu - ture is the past.

Gtrs. 1+2 (elec.)
f w/distortion

TAB

7	7	4	5	4	5	7	7	4	5	4	5	7
7	7				5	7	7				5	
5	5				5	5	5				5	

but you don't know how? A re-flec - ted dream,

TAB

7	7	4	5	4	5	3	2	3	2	3	2	5	4	7	7	4	5	4	5	5
7	7				5										7	7				5
5	5				5	3	2	3	2	3	2	5	4		5	5				5

of a cap-tured time, is it real - ly now, is it real - ly happe - ning?

Gtr. 1 cont. in slashes

TAB

7	7	4	5	4	5	7	7	4	5	4	5	3	2	3	2	3	2	5	4
7	7				5	7	7				5								
5	5				5	5	5				5	3	2	3	2	3	2	5	4

A⁵
Gtr. 1
Gtr. 2

N.C.(Abass)

Gtr. 2 w/clean tone + delay Gtr. 1 tacet

TAB

5 6 5 7 5 5 5 6 5 7 5 6 8

(Gbass)

(Abass)

TAB

3 3 4 3 5 3 5 5 6 5 7 5 6 8

Verse

N.C.(Abass)

1. Don't know why I feel this way,
2. Think I've heard your voice be fore,
3. I get up put on the light,

Gtr. 2

2° Gtr. 3 sim. ad lib.

TAB

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

have I dreamt this time, this place?
think I've said these words be fore,
dread - ing the on com - ing night.

TAB

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5

Amadd⁹

2nd only

Gtr. 3 {

Some - thing vi - vid comes ag - ain in -
 Some - thing makes me feel I just might
 Scared to fall a - sleep and dream the

2nd only

to lose my mind.
 dream my mind.
 a - gain.

Amadd⁹

1st only

{

And I think I've seen your face,
 Am I still in side my dream?
 No - thing that I con - tem - plate,

Gtr. 3 w/clean tone

Amadd⁹

Is seen this room been in this place.
 this a new re - al i - ty?
 No - thing that I can com - pare

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with a 9-string fretboard diagram (labeled T, A, B) showing fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

Some - thing vi - vid comes ag - ain in -
 Some - thing makes me feel that I have
 to let - ting loose the de - mons deep in -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with a 9-string fretboard diagram (labeled T, A, B) showing fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

- to my mind.
 lost my mind.
 - side my head.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with a 9-string fretboard diagram (labeled T, A, B) showing fret numbers (9, 10, 9, 10, 7, 9, 7, 9, 5, 7, 5, 7, 4, 5, 4, 5).

Bridge

F⁵

D⁵

Gtr. 1

cont. sim.

1. All my hopes and ex - pec - ta - tion,
2. All my hopes and ex - pec - ta - tion,
3. Dread to think what might be stir - ring,

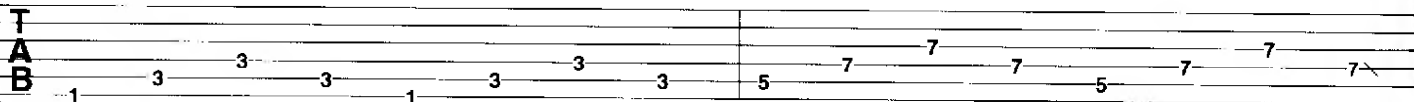
Gtr. 1 w/dist.

1° Gtr. 1 tacet (2°+3° plays in slashes)

3° Gtr. 2 plays in slashes w/dist.

1° Gtr. 3 sim. ad lib. (2°+3° tacet)

1° *mf*
2°+3° *f*



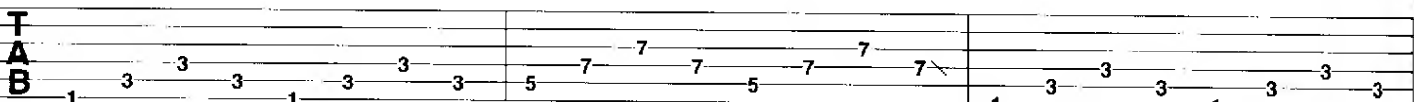
F⁵

D⁵

F⁵

look - ing for an ex - pla - na - tion.
look - ing for an ex - pla - na - tion.
that my dream is re - oc - cur - ing.

Have I found my
Com - ing to the
Got to keep a -

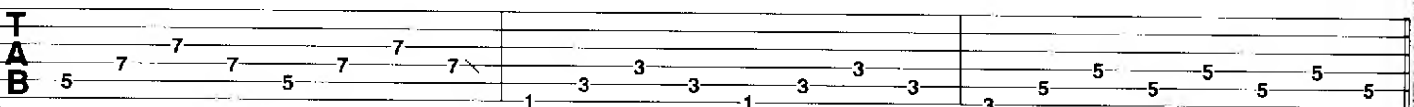


D⁵

F⁵

G⁵

des - ti - na - tion? I just can't take no more.
rea - li - sa - tion that I can't see for sure.
way from drift - ing, sav - ing me from my - self.



1.

Am

C⁵G⁵

Am

The dream is true.

The dream is

Gtr. 3 tacet

C⁵G⁵

Am

C⁵G⁵

true...

The dream is true.

Am

F⁵G⁵Amadd⁹
Gtr. 3 {

The dream is true.

Chorus

2.
A^{5*}

Gtr. 1

F^{5*} G^{5*} A^{5*}

I on - ly dream in black and white. I on - ly dream 'cause

Gtr. 2

Gtrs. 1+2 w/dist.

TAB

7 7 7 7 7 7 7 3 5 5 5 5 7 7 7 7 7 7 7

7 7 7 7 7 7 7 3 5 5 5 5 7 7 7 7 7 7 7

5 5 5 5 5 5 5 1 3 3 3 3 5 5 5 5 5 5 5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

I'm a - live. I on - ly dream in black and white, to

TAB

3 5 5 5 5 7 7 7 7 7 7 7 3 5 5 5 5

3 3 3 3 3 5 5 5 5 5 5 5 3 3 3 3 3

1 3 3 3 3 5 5 5 5 5 5 5 1 3 3 3 3

F^{5*} G^{5*} A^{5*}

save me from my - self. I on - ly dream in

TAB

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7

1 1 1 1 1 1 1 1 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

black and white, I on - ly dream 'cause I'm a - live.

TAB

3 5 5 5 5 7 7 7 7 7 7 7 3 5 5 5 5

3 3 3 3 3 5 5 5 5 5 5 5 3 3 3 3 3

1 3 3 3 3 5 5 5 5 5 5 5 1 3 3 3 3

A^{5*} F^{5*} G^{5*} F^{5*}

I on - ly dream in black and white, — to save me from my - self.

TAB

7 7 7 7 7 7 7 3 5 5 5 5 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 1 3 3 3 3 1 1 1 1 1 1 1 1

G^{5*} Am C⁵ G⁵

The dream is true.

mf

TAB

5 5 5 5 5 5 5 5 0 2 2 2 5 2 4 3 5 0 0 0 0

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

Am C⁵ G⁵ Am

The dream is true. The dream is

TAB

0 2 2 2 5 2 4 3 5 0 0 0 0 0 2 2 2 5 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

To Coda ⊕

C⁵ G⁵ Am F⁵ G⁵

true. The dream is true.

TAB

3 5 0 0 0 0 0 2 2 2 5 2 4 3 3 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1

Gtr. 2

TAB

9 10 9 10 7 9 7 9 5 7 5 7 4 5 4 5 9 10 9 10 7 9 7 9

0 0

3.
Chorus

A^{5*} F^{5*} G^{5*}

I on - ly dream in black and white, —

TAB

5 7 5 7 4 5 4 5 7 7 7 7 7 7 7 7 3 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3 3 3 3 3 3

A^{5*} F^{5*} G^{5*} A^{5*}

I on - ly dream 'cause I'm a - live. — I on - ly dream in

TAB

7 7 7 7 7 7 7 3 5 5 5 5 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 1 3 3 3 3 5 5 5 5 5 5 5 5

F^{5*} G^{5*} F^{5*} G^{5*}

black and white, — to save me from — my - self. —

TAB

3 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Interlude

[illegible]

A⁵ F⁵ G⁵

TAB

7-8-7 5-7-7 5 5 7-8-7 5-7-7 5 5 5 6 5 3 5-5 3 3 5 6 5 3 5 5 3 3

4-5-4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 0 2 3 2 0 2 2 0 0

2 2 2 0 0 0

[illegible]

F⁵ **G⁵**

Lost. a night - mare I re - trace.
 Lost. a night - mare I re - trace.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

A⁵ **G⁵**

Gtr. 1

Gtr. 2

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 3 2 3 2 0 2 2 0 3

2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

A⁵ **F⁵** **G⁵**

Gtr. 1 cont. in slashes

TAB

7 8 7 5 7 7 5 5 7 8 7 5 7 7 5 5 5 6 5 3 5 5 3 3 5 6 5 3 5 5 3 3

4 5 4 2 4 4 2 2 4 5 4 2 4 4 2 2 2 3 2 0 2 2 0 3 2 3 2 0 2 2 0 3

2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

Chorus

A^{5*} **F^{5*}** **G^{5*}** **A^{5*}**

Gtr. 1

I on - ly dream in black and white. I on - ly dream 'cause

Gtr. 2

TAB

7 3 3 5 7

5 1 1 3 5

F^{5*} G^{5*} A^{5*} F^{5*} G^{5*}

I'm a - live. I on - ly dream in black and white. to

TAB

3 3 5 7 3 3 5

1 1 3 5 1 1 3

F^{5*} G^{5*}

save me from my - self.

TAB

3 3 3 3 3 3 3 5 5 5 5 5 5 5

1 1 1 1 1 1 1 3 3 3 3 3 3 3

Interlude

A⁵ F⁵

Oh. Oh. Oh.

(1st Vocal tacet)

Gtrs. 1+2

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 2 4 2 0 2 5 5 5 3 3 3 5 5 5 4

1 1

C⁵ F⁵ G⁵

Oh. Oh.

Gtr. 1

Gtr. 2

Gtr. 2 cont. in slashes

TAB

2 4 2 0 2 5 5 5 3 3 3 5 5 5 4 1 3 1 0 1 3 1 3

1 1

A5

cont. sim.

56

Chorus

A⁵

Oh. _____ (1^o Vocal tacet) _____ Oh. _____

Gtrs. 1+2

TAB: 2 4 2 0 2 | 5 5 5 3 3 3 5 5 5 4

F⁵ **C⁵**

Oh. _____

TAB: 2 4 2 0 2 | 5 5 5 3 3 3 5 5 5 4 | 2 4 2 0 2

F⁵ **G⁵** *D. §. al Coda*

Oh. _____ Oh. _____

Gtr. 1

Gtr. 2

2^o rall. _____

TAB: 5 5 5 3 3 3 5 5 5 4 | 1 3 1 0 1 2 4 2 0 2 | 3 1 3 4 2 4

⊕ Coda

A^m

Gtrs. 1+2

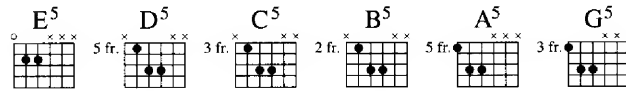
w/clean tone + chorus + delay

rall.

TAB: 9 10 9 10 0 0 7 | 9 10 9 10 0 0 7

The Mercenary

Words & Music by Janick Gers & Steve Harris



♩ = 200

Intro

(E⁵)

Gtr. 1+2 (elec.)

f P.M. - - ' P.M. - - ' P.M. - - ' P.M. etc.
w/distortion

TAB

2 0 2 2 5 4 0 3 2 0 2 2 5 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2

P.M. - - ' P.M. - - ' P.M. - - ' P.M.

Gtr. 1

TAB

2 0 2 2 5 4 0 3 2 0 2 2 5 4 2 5 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

1. Pay — to kill, die — to lose, hunt — ed
2. Hu — man heart, hu — man mind, in — ter

Gtrs. 1+2*

TAB

9 7 7 9 9 9 7 7

0 0 7 5 0 0 0 0 0 0 0 0 0 0 0 0

* Composite part

hunt - er which - are you? Di - ab - lo come - a -
linked, in - ter - twined. Fo - cus sharp in - the

The first system of music consists of a vocal line on a treble clef staff and a guitar TAB line below it. The vocal line is in G major (one sharp) and contains the lyrics: "hunt - er which - are you? Di - ab - lo come - a - linked, in - ter - twined. Fo - cus sharp in - the". The guitar TAB line shows fret numbers 9, 7, 0, 0, 5, 3, 0, 0, 5, 0, 0, 9, 7, 0, 0, 9, 7, 0, 0, 9, 10.

- gain, to - make tro - phies out - of men.
night, watch - the jun - gle burn - ing bright.

The second system of music continues the vocal line and guitar TAB. The vocal line lyrics are: "- gain, to - make tro - phies out - of men. night, watch - the jun - gle burn - ing bright." The guitar TAB line shows fret numbers 0, 0, 9, 7, 0, 0, 5, 3, 0, 0, 5, 0, 0, 9, 7, 0, 0, 5, 3, 0, 0.

The third system of music continues the vocal line and guitar TAB. The vocal line is mostly empty with some notes. The guitar TAB line shows fret numbers 9, 7, 0, 0, 9, 10, 0, 0, 9, 7, 0, 0, 5, 3, 0, 0, 5, 0, 0.

Lose - your skin, lose - your skull, one - by
Toe - to toe, throw - the line, ev - 'ry

The fourth system of music continues the vocal line and guitar TAB. The vocal line lyrics are: "Lose - your skin, lose - your skull, one - by Toe - to toe, throw - the line, ev - 'ry". The guitar TAB line shows fret numbers 9, 7, 0, 0, 5, 3, 0, 0, 9, 7, 0, 0, 9, 10, 0, 0, 9, 7, 0, 0, 5, 3, 0, 0.

one the sack is full. In the heat de - hy -
one's caught hands tied. Ir - on will, ir - on

TAB

9 5 5 9 7 9 7 9 10

7 0 0 3 0 0 5 0 0 0 0 0 0 0 0 0

- drate, know which breath will be your last.
fist, how could it have come to this.

TAB

9 7 5 9 5 5

0 0 7 0 0 5 0 0 7 0 0 3 0 0 5

Pre-Chorus

E⁵ D⁵

No - where to run, no - where to

TAB

9 7 5 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C⁵ D⁵

hide, you've got to kill to stay a -

TAB

5 7 7 5

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2 cont. in slashes

Gtr. 2 E^5 D^5

live. No - where - to run, no - where - to

Gtr. 1

let ring

TAB

The guitar parts consist of two staves. Gtr. 2 has a melody line with a capo at the 5th fret, indicated by E^5 and D^5 . Gtr. 1 has a melody line with a capo at the 2nd fret, indicated by E^2 and D^2 . The TAB line shows fret numbers for both guitars.

C^5 D^5

hide, you've got to kill to stay a -

TAB

The guitar parts continue with Gtr. 2 and Gtr. 1. The TAB line shows fret numbers for both guitars.

(E^5)

live.

Gtrs. 1+2

TAB

The guitar parts consist of two staves. Gtrs. 1+2 have a melody line with a capo at the 5th fret, indicated by (E^5). The TAB line shows fret numbers for both guitars.

Chorus

C^5 D^5

Show them - no fear, show them - no

Gtrs. 1+2 tacet on %

TAB

The guitar parts consist of two staves. Gtrs. 1+2 have a melody line with a capo at the 5th fret, indicated by C^5 and D^5 . The TAB line shows fret numbers for both guitars.

E⁵

pain.

Gtr. 1

Gtr. 2

TAB

8	8	7	8	8	5	8	8	7	5	4	0	8	8	7	8	8	5	8	8	7	5	4	0
5	5	4	5	5	2	5	5	0	3	2	3	5	5	4	5	5	2	5	5	0	3	2	3
0	0											0	0										

C⁵

D⁵

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5				7			
3				7			5

E⁵

pain.

Gtr. 1

Gtr. 2

TAB

8	7	8	7-7/10	8	7	8	7-7/10
5	4	5	4 7	5	4	5	4 7 (5)

C⁵

D⁵

Show them— no fear, show them— no

Gtrs. 1+2

TAB

5				7			
3				7			5

E⁵

pain.

Gtr. 1

Gtr. 2

T 8 8 7 8 8 5 8 8 7 5 4 0 8 8 7 8 8 5 8 8 7 5 4 0

A 5 5 4 5 5 2 5 5 0 5 5 4 5 5 2 5 5 0 3 2 3 0 0 3 2 3

B 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3

C⁵ D⁵ To Coda ♪

Show them— no fear, show them— no

Gtrs. 1+2

T 5 7 5 7

A 5 7 5 7

B 3 5 3 5

E⁵

pain.

Gtr. 1

Gtr. 2

T 8 7 8 7-7/10 8 7 8 7-7/10

A 5 4 5 4-7 5 4 5 4-7 (5)

B 5 4 5 4-7 5 4 5 4-7 (5)

Guitar Solo

1°+3° B⁵
2°+4° B⁵

Gtr. 1 8va

Gtr. 2 w/Rhy. Fill 1

T 19 17 15 17 15 14 15 14 12

A 19 17 15 17 15 14 15 14 12

B 19 17 15 17 15 14 15 14 12

(E⁵) (D⁵)

TAB

(C⁵) (D⁵) A⁵ D.%. al Coda

TAB

⊕ Coda

A⁵/Ebass

pain.

TAB

C⁵

D⁵

Gtrs. 1+2 Show them— no fear, show them— no

TAB

E⁵

pain.

Gtr. 1

Gtr. 2

TAB

Words & Music by Adrian Smith & Steve Harris

Words & Music by Adrian Smith & Steve Harris



♩ = 140

N.C.

Gtrs. 1+2 (elec.)

etc.)

Fill 1
Gtr. 2 (elec.) N.C.

w/dist.

TAB
4-5-5-5-5-5-5-5-5-5-9-9-9-7-7-7-5-9-7-5-9-7-4-4-4-4-4-4-4-4-4-4-4-4

E⁵ D⁵ G⁵ D⁵ E⁵ C⁵ G⁵ C⁵
 Gtrs. 1+2
 Gtr. 3 tacet
 TAB
 0 0 0 2 3 0 0 0 2 3 3 5 5 3 0 0 0 2 3 0 0 0 2 3 3 5 5 3 5 5 3

1. Az -

Verse

The image displays a musical score for the song "A-Zel" by The Beatles. It includes three staves: a vocal melody staff, a piano accompaniment staff, and a guitar tablature staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers the first 12 measures, and the second system covers the next 12 measures. The vocal melody is written in a treble clef, and the piano accompaniment is written in a treble clef. The guitar tablature is written in a standard six-string format. The lyrics are written below the vocal melody. The score includes various musical notations such as triplets, slurs, and dynamic markings like "P.M." (Pianissimo).

System 1 (Measures 1-12):

- Measure 1:** Chord E⁵. Vocal: "a - zel". Piano: Quarter note F#4, quarter note A4. Guitar: 0 0.
- Measure 2:** Vocal: "is". Piano: Quarter note B4, quarter note C5. Guitar: 0 0.
- Measure 3:** Vocal: "be - side". Piano: Quarter note D5, quarter note E5. Guitar: 0 0.
- Measure 4:** Vocal: "you". Piano: Quarter note F#5, quarter note G5. Guitar: 0 0.
- Measure 5:** Vocal: "and". Piano: Quarter note A5, quarter note B5. Guitar: 0 0.
- Measure 6:** Vocal: "he's". Piano: Quarter note C6, quarter note D6. Guitar: 0 0.
- Measure 7:** Vocal: "play - ing". Piano: Quarter note E6, quarter note F#6. Guitar: 0 0.
- Measure 8:** Vocal: "a". Piano: Quarter note G6, quarter note A6. Guitar: 0 0.
- Measure 9:** Vocal: "game,". Piano: Quarter note B6, quarter note C7. Guitar: 0 0.
- Measure 10:** Vocal: "and the". Piano: Quarter note D7, quarter note E7. Guitar: 0 0.
- Measure 11:** Vocal: "beat - en". Piano: Quarter note F#7, quarter note G7. Guitar: 0 0.
- Measure 12:** Vocal: "fall - en". Piano: Quarter note A7, quarter note B7. Guitar: 0 0.

System 2 (Measures 13-24):

- Measure 13:** Chord C⁵. Vocal: "but". Piano: Quarter note F#4, quarter note A4. Guitar: 0 0.
- Measure 14:** Vocal: "I've". Piano: Quarter note B4, quarter note C5. Guitar: 0 0.
- Measure 15:** Vocal: "ris - en". Piano: Quarter note D5, quarter note E5. Guitar: 0 0.
- Measure 16:** Vocal: "a - gain,". Piano: Quarter note F#5, quarter note G5. Guitar: 0 0.
- Measure 17:** Vocal: "and the". Piano: Quarter note A5, quarter note B5. Guitar: 0 0.
- Measure 18:** Vocal: "beat - en". Piano: Quarter note C6, quarter note D6. Guitar: 0 0.
- Measure 19:** Vocal: "fall - en". Piano: Quarter note E6, quarter note F#6. Guitar: 0 0.
- Measure 20:** Vocal: "but". Piano: Quarter note G6, quarter note A6. Guitar: 0 0.
- Measure 21:** Vocal: "I've". Piano: Quarter note B6, quarter note C7. Guitar: 0 0.
- Measure 22:** Vocal: "ris - en". Piano: Quarter note D7, quarter note E7. Guitar: 0 0.
- Measure 23:** Vocal: "a - gain,". Piano: Quarter note F#7, quarter note G7. Guitar: 0 0.
- Measure 24:** Vocal: "and the". Piano: Quarter note A7, quarter note B7. Guitar: 0 0.

E⁵

de - mons are in - side you and they're ma - king their play.—
pow - er is in - side me I've de - ci - ded to pray.— As I

D⁵

P.M.—

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

E⁵ C⁵

Watch - ing and they're hi - ding as they wait for their time, for a
wait for Ar - ma - ged - don and it's com - ing my way, it's an

P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

E⁵ D⁵

dev - il to get rea - dy and take ov - er your mind. — }
hon - our to be cho - sen and I wait for the day. — }

P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

Pre-Chorus

B⁵ C⁵ D⁵ E⁵ B⁵

You and on - ly God will know what could be done,

TAB

4 4 5 5 7 7 9 4 4 4 4 4 4
4 4 5 5 7 7 9 4 4 4 4 4 4
2 2 3 3 5 5 7 2 2 2 2 2 2

B⁵ C⁵ D⁵ E⁵ B⁵ C⁵ D⁵ E⁵

you and on - ly God will know I am the on - ly one. You and on - ly God will know

TAB

4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 4 5 5 7 7 9
4 4 5 5 7 7 9 4 4 4 4 4 4 4 4 4 5 5 7 7 9
2 2 3 3 5 5 7 2 2 2 2 2 2 2 2 2 3 3 5 5 7

B⁵ B⁵ C⁵ D⁵ E⁵ B⁵

what could be done, you and on - ly God would know I am the cho - sen one.

Gtr. 2 w/Fill 2

TAB

4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
4	4	4	4	4	4	4	5	5	7	7	9	4	4	4	4	4
2	2	2	2	2	2	2	3	3	5	5	7	2	2	2	2	3 0

Chorus

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

Could it be it's the end of the world?

Fig. 1...

TAB

9	9			5	5	7	7	7	8	10
9	9			5	5	7	7	7	8	10
7	7			3	3	5	5	5	5	7

E⁵ C⁵ D⁵ D⁵/A

All the things that we che - rish and love.

TAB

9	9			5	5	7	7	7		4	7
9	9			5	5	7	7	7		4	7
7	7			3	3	5	5	5	6	4	7

Fill 2

Gtr. 2

B⁵

TAB

8	7	5	7
5	4	2	4

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵
 No - thing left but to face this all on my
 ...Fig. 1 ends

T	9	9	X	X	5	5	7	7	7	5	7
A	9	9	X	X	5	5	7	7	7	5	7
B	7	7	X	X	3	3	5	5	5	3	5

E⁵ C⁵ D⁵ D⁵/A G⁵ A⁵

No-thing left but to face this all on my

TAB

12 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 5 0 3 5

B⁵ D⁵ To Coda ⊕

own. 'Cause I am the cho - sen one.

TAB

7 10 7 10

2° Gtrs. 1+2 cont. in slashes

1. N.C.

Gtrs. 1+2

TAB

0 2 2 2 2 2 5 2 2 2 2 2 5 5 5 4 4 4 2 5 4 2 0 0 0 2 2 2 2 2 5 2 2 2 2 2

TAB

7 7 7 5 5 5 4 7 5 4 7 5 0 2 2 2 2 2 5 2 2 2 2 2 5 5 5 4 4 4 2 5 4 2 0 0

Gtrs. 1+2 $G^{\sharp 5}$ $F^{\sharp 5}$ B^5 cont. *sim.*

(8va)

Gtr. 4 B

Gtr. 3 *tacet*

Full

19 16 19 16 19 18 16 18 18 16 17 19

$G^{\sharp 5}$ $F^{\sharp 5}$ B^5

(8va)

B

Full

16 18 19 19 19 17 16 19 16 17 19 16 19 17 16 19 17 16 18

$G^{\sharp 5}$ $F^{\sharp 5}$ B^5

(8va)

Full

16 16 18 15 16 16 16 18 16 17 16 18 18 15 16 18 16 17 19 19

$G^{\sharp 5}$ $F^{\sharp 5}$ B^5

(8va)

B B B

Full Full Full

16 19 16 16 19 19 16 18 16 19 16 18 19 19 16 19 19

B^5 C^5 D^5 B^5 C^5 B^5 A^5

Gtrs. 3+4 w/ad lib. fills

4 4 4 4 4 4 5 7
4 4 4 4 4 4 5 7
2 2 2 2 2 2 3 5

4 4 4 4 4 4 5 4 2
4 4 4 4 4 4 5 4 2
2 2 2 2 2 2 3 2 0

1. 2. *D.%. al Coda*

B⁵

TAB

⊕ Coda

E⁵

one. _____

Gtrs. 1+2

(Gtr. 4)

Gtr. 4 w/wah wah

TAB

TAB

Ye - ah.

TAB

The Nomad

Words & Music by David Murray & Steve Harris



♩=125

Intro

Chords: E⁵, E⁵ F⁵ E⁵, F⁵ E⁵, D⁵

Gtrs. 3 (elec.)
Gtrs. 1+2 (elec.)
f w/distortion Fig. 1...
Gtr. 3 cont. sim

TAB: 0 0 0 0 | 9 10 9 | 9 9 | 9 10 9 | 7 7 | 7 8 7 | 0 0 0 0 | 9 10 9 | 7 7 | 7 8 7 | 0 0 5 0 0 5

1. 2.

Chords: E⁵, F⁵ E⁵, F⁵ E⁵, C⁵, A^{5*}, F⁵ E⁵

...Fig. 1 ends

TAB: 9 10 9 | 9 9 | 9 10 9 | 5 7 | 9 10 9 | 7 7 | 7 8 7 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 5 0 0 5

Chords: E⁵, F⁵ E⁵, F⁵ E⁵, D⁵, E⁵, F⁵ E⁵

Gtr. 3
Gtrs. 1+2 w/ Fig. 1

TAB: 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9

Chords: F⁵ E⁵, C⁵, A^{5*}, B⁵, D⁵ B⁵, B⁵, A⁵

Gtr. 1 cont. in slashes

TAB: 12-12-12-12-13-12-10 | 12-12-12-12-13-12-10-12 | 12-12-12-12-13-12-10-12 | 9-9-9-9-10-9-7 | 9-9-9-9-10-9-7-9 | 9-9-9-9-10-9-7-9

B⁵ B⁵ C⁵ E⁵ F⁵ E⁵ cont. *sim.*

Gtrs. 1+2 w/ Fig. 1

T	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12
A	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9
B						

F⁵ E⁵ D⁵ E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

Ah, _____
Gtr. 4 (elec.)

Gtr. 4 w/dist. + slide
Gtrs. 1+2 cont. in slashes

T	12-12-12-12-13	12-10	12-12-12-12-13	12-10-12	12-12-12-12-13	12-10-7
A	9-9-9-9-10	9-7	9-9-9-9-10	9-7-9	9-9-9-9-10	9-7
B						

B⁵ F⁵ G⁵ F⁵ B⁵

ah, _____ ah, _____

Gtr. 3 tacet

T	12	7-8	7-12
A			
B			

F⁵ G⁵ F⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ah, _____

Gtr. 3

Gtr. 4 tacet
Gtrs. 1+2 w/ Fig. 1 (x2)

T	7-8	7	12-13-12	14-12	12-13-12	14-15-13-12	14
A							
B							

E⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵

TAB: 12 12-13-12 14 12 12-13-12 14 15 13 12 14 12 12-13-12 14 12

F⁵ E⁵ D⁵ F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

TAB: 12-13-12 14 15 13 12 14 12 12-13-12 14 12 12-13-12 14 15 13 12 14

Verse

B⁵ F⁵ A⁵

1. Like a mi - rage ri - ding on the des - ert sand,
tells. (2.) Un - der co - ver of the veil of your dis - guise,
tells. (3.) No - one dares to ev - en look or glance your way,

Gtr. 1

TAB: 4 4 2 4 4 2 4 4 2 7 7 5 5 4 4 2

B⁵ F⁵ D⁵

the your like a vis - ion float - ing with the des - ert winds.
men that fear you are the ones that you de - spise.
rep - u - ta - tion goes be - fore you they all say.

TAB: 4 4 2 4 4 2 4 4 2 7 7 5 5 4 4 2

[illegible]

1. 2.

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

No - mad, _____ ri - der of the an - cient east. No - mad,

Gtr. 3

Gtrs. 1+2 w/Fig. 1

TAB

12-13-12-14 12 12-13-12-14 15-13-12-14 12 12-13-12-14 12

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

ri - der that men know the least. No - mad, where you come from no - one

TAB 12-13-12-14 15-13-12 14 12 12-13-12 14 12 12-13-12 14 15-13-12 14

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵

knows. No - mad, where you go to no - one

TAB 12 12-13-12 14 12 12-13-12 14 15-13-12 14

3.

Chorus

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.

Gtrs. 1+2 Gtr. 1 Gtr. 2

TAB 9 9 9 9 9 9 9 9 4 5 7 7 7 7 7 7 8-10-10 8 7 9 9 9 9 9 9 9 4 5 7 7 5 4 0 0 0 0 0 0 0 2 3 5 5 5 5 5 5

E⁵ B⁵ G⁵ A⁵

No - mad, you're the spi - rit that men fear in us.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5					

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5					

E⁵ B⁵ G⁵ A⁵

No man's ev - er un - der - stood your ge - ni - us.

Gtrs. 1+2

Gtr. 1

Gtr. 2

Gtr. 4 (elec.) w/bar

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	15
9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5	5					

Guitar Solo

E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtr. 4 (elec.)

ff w/dist. 2° +3° Gtr. 4 ad lib. w/bar Gtrs. 1+2 w/fig. 1

TAB

13	12-10	12	10-9	10	9	10	9	12-10-9
----	-------	----	------	----	---	----	---	---------

F⁵ E⁵ C⁵ A^{5*} E⁵ F⁵ E⁵ E⁵ F⁵ E⁵ D⁵

8va
B

Full

5

19 17 19 20 17 19 20 19 17 20 16

12 11

1. E⁵ F⁵ E⁵ E⁵ F⁵ E⁵ C⁵ A⁵

(8va)

3 2° Gtrs. 1+2 cont. in slashes

20 18 17 17 18 17 16 17 16 17 16 19 16 19 18 14

2. B⁵ F⁵ G⁵ F⁵ B⁵ F⁵ G⁵ F⁵ E⁵ F⁵ E⁵

Ah, ah, ah, ah.

Gtr. 3

w/dist + slide
Gtr. 4 tacet

12 7 8 7 12 7 8 7

3. Verse

B⁵ F⁵ A⁵

4. Those who see you in ho - ri - zon des - ert sun,
(%) Leg - end has it that you speak an an - cient tongue,

4 4 4 4 7 7 4
2 2 2 2 5 5 2

B⁵ F⁵ D⁵

those who fear your re - pu - ta - tion hide or run.
but no - one's spoke to you and lived to tell the tale.

TAB

4	4	4	7	7	4
4	4	4	7	7	4
2	2	2	5	5	2

B⁵ F⁵ A⁵

You send be - fore you a mys - tique that's all your own,
Some they say that you have killed a hun - dred men,

TAB

4	4	4	7	7	4
4	4	4	7	7	4
2	2	2	5	5	2

B⁵ F⁵ D⁵

your sil - hou - ette is like a sta - tue carved in stone.
oth - ers say that you have died and live a - gain.

TAB

4	4	4	7	7
4	4	4	7	7
2	2	2	5	5

Chorus

E⁵ B⁵ C⁵ D⁵

No - mad, you're the ri - der so myst - er - i - ous.
 No - mad, you're the ri - der of the des - ert sands.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
7	7	7	7	7	7	7	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5						

E⁵ B⁵ G⁵ A⁵ To Coda ⊕

No - mad, you're the spi - rit that men fear in us.
 No - man's, ev - er und - er - stood your gen - i - us.

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

9	9	9	9	9	9	9	4	5	7	7	7	7	7	7	8	10	10	8	7	
7	7	7	7	7	7	7	4	5	7	7	7	7	7	7	4	5	7	7	5	4
0	0	0	0	0	0	0	2	3	5	5	5	5	5	5						

Middle

Em Gtr. 2 Cmaj⁷

Bass arr. for gtr.

TAB

0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Am⁷ Em add⁹

TAB

0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Em Cmaj⁷

Gtr. 4

w/clean tone
Gtr. 2 cont. sim ad lib.

TAB 9 9 11 12 11 11 12 12 11 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 12 4

Em Cmaj⁷

TAB 9 9 11 12 11 12 14 12 12 12 12

Am⁷ Em add⁹

TAB 9 9 11 12 11 11 12 9

Em Cmaj⁷

TAB 9 9 11 12 11 12 14 17 17 12 12

Am⁷ Em add⁹

TAB 9 9 11-12 11-12 11 12-11 9 7 9 4 4

E⁵ C⁵

Gtrs. 1+2 cont. *sim.*

Kybd. arr. for gtr. -
Gtrs. 1+2 w/dist.
Gtrs. 1+3 tacet

TAB 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 10 13 12 10 12 11 12

A⁵ E⁵

TAB 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 9 12 12 12 10 12 12 12 13 10 13 12 10 12 11 12

E⁵ C⁵

Gtr. 4

w/clean tone
2° ad lib. *sim.*

TAB 9 9 11-12 11-12 14 12-12 11-12

A⁵ E⁵

TAB 9 9 11-12 11-12 11 12-9

E⁵ C⁵

w/kybds.

TAB

12 12 12 10 13 12 13 12 12 12 10 13 12 13

A⁵

TAB

12 10 12 10 12 13 12 12 12 10 13 12 13 12 10 12 10 12 13 12 10

1. 2.

E⁵

TAB

12 9 12 9 9 11 12 10 12 11 12 12 10 12 11 12 11 9 12

E⁵ C⁵

TAB

9 9 11 12 11 12 14 12 12 12 12

A⁵ E⁵

w/kybds.

TAB

9 9 11 12 11 12 9 12 12 10 12 12 12 12 10 12 12

E⁵ C⁵

w/kybds. -

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10 13-12-10 12-11-12

A⁵ E⁵ D. % al Coda

TAB

9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 9 12-12-12-10-12-12-12 13-10 13-12-10 12-11-12

♢ Coda

Gtr. 3 E⁵ F⁵ E⁵ F⁵ E⁵ D⁵ E⁵ F⁵ E⁵

Gtrs. 1+2 w/ Fig. 1 (x2)

TAB

12-13-12-14 12 12-13-12 15-13-12 14 12 12-13-12 14 12

F⁵ E⁵ C⁵ A⁵ E⁵ F⁵ E⁵ F⁵ E⁵ D⁵

TAB

12-13-12-14 15-13-12 14 12 12-13-12 14 12 12-13-12 15-13-12 14

F⁵ E⁵ F⁵ E⁵ C⁵ A⁵ E⁵ Gtrs. 1+2

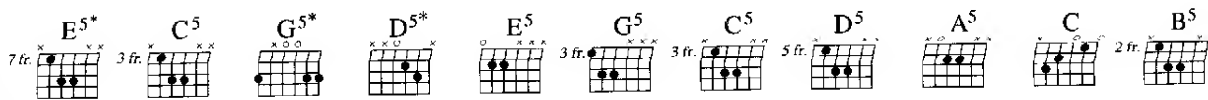
rall. Gtr. 1 w/feedback

TAB

12 12-13-12 14 12 12-13-12 15-13-12 14 12 12-13-12 14 12

Out Of The Silent Planet

Words & Music by Janick Gers, Bruce Dickinson & Steve Harris



$\text{♩} = 135$

Intro

Gtr. 1 (elec.) *f* w/distortion + delay

(E⁵) (A⁵) (G⁵)

TAB: 12 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7

(E⁵)

TAB: 0 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7

1. 2. 3. (A⁵)

1° & 2° (G⁵) 3° (C⁵)

Rall. - - - - -

TAB: 0 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7 0 0 10 7 9 8 10 10 7

Gtr. 1+ E⁵
Gtr. 3 (12st. acous.)

E⁵

C5

G^{5*}

cont. *sim.*

Out of the si - lent pla - net, — out of the si - lent

Gtr. 2 (elec.) **B** **B** **B**

Gtrs. 1+2 w/clean tone
mf Gtr. 2 tacet 1°+2°

Full Full Full

TAB

1. 2. 3. D^{5*}

pla - net we are.

4. D^{5*}

pla - net we are.

Rall.-----

TAB 10 8 10/12 10 8 9

10 8 10/12 10 8 9

[illegible]

Verse

Chords: E⁵, G⁵*/Ebass, C⁵

Gtr. 2

1. With - ered hands, — with - ered bod - ies, beg - ging for... sal - va -
 (2.) kil - ling fields, — the grind - ing wheels, crushed by equ - il - ib -

Gtr. 1

Gtr. 4 w/Fill 1

TAB

0 0 0 0 0 0 0 0 5 5 5 5

Chords: D⁵, E⁵, G⁵*/Ebass

tion. Des - er - ted by — the hands of Gods, —
 - ri - um. Sep - 'rate lives — no more dis - guise, —

Gtr. 4 w/Fill 1 (x3 sim. ad lib.)

TAB

7 7 2 2 2 2 2 2 2 2 2 2

Chords: C⁵, A⁵, E⁵ (cont. sim.)

of their own — cre - a - tion. Na - tions cry, —
 no more se - cond chan - ces. Hag - gard wis -

TAB

5 5 5 5 2 2 2 2 2 2 2 2

Fill 1
 Gtr. 4

Chords: E⁵, G⁵

P.M. —
 w/dist.

TAB

9 9 9 9 9 9 9 9 9 9 7 × 9 9 9 9 9 9 9 9 9 9 9 9 7 ×

G⁵/Ebass C⁵ D⁵

- dom, un - der - neath de - cay bit - ing skies a - bove.
 spit - ting out the bit - ter taste of hate.

TAB 2 2 2 2 5 5 5 5 7 7 0 3 2

E⁵ G⁵/Ebass C⁵

- You are guil - ty, the pun - ish - ment is death -
 I ac - cuse you, be - fore you know the crime.

TAB 2 2 2 2 2 2 2 2 5 5 5 5

D⁵ A⁵ C

- for all who live. The
 it's all too late. Be -

Gtrs. 1+2*
 Gtr. 4 tacet let ring

TAB 7 7 7 7 2 2 2 0 0 0 1 0

* Composite part

E⁵ A⁵

pun - ish - ment is death for all who live.
 - fore you know the crime. it's all too late.

B Full

TAB 0 0 2 2 2 2 2 2 2 2

C⁵ D⁵

TAB

5	5	5	5	7	7	7	7	7	7
3	3	3	3	5	5	5	5	5	5

Chorus

E^{5*} C⁵ cont. sim.

Out of the si - lent pla - net,

Gtrs. 1+2+4

2°+ § Gtrs. 1+2+4 play in slashes

TAB

9	9	9	5	5	5
7	7	7	3	3	3
0	0	0			

G⁵ D⁵ E^{5*}

dreams of des - o - la - tion. — Out of the

TAB

5	5	5	7	7	7	9	9	9
3	3	3	5	5	5	7	7	7
						0	0	0

C⁵ G⁵ D⁵

si - lent pla - net, come the de - mons of — cre - a - tion.

TAB

5	5	5	5	5	5	7	7	7
3	3	3	3	3	3	5	5	5

E⁵* C⁵ G⁵

Out of the si - lent pla - net, dreams of des - o - la -

2nd + % Gtr. 4 w/Fill 2 (x2)

TAB

D⁵ E⁵* C⁵

- tion. — Out of the si - lent pla - net,

TAB

G⁵ D⁵

come the de - mons of _____ cre - a - tion. 2. The

No repeat on %
1° only.

TAB

Fill 2
Gtr. 4

E⁵ C⁵ G⁵ D⁵

w/dist.

TAB

Middle

E^{5*} **C⁵**

Gtr. 1

Gtr. 2

Gtr. 4 cont sim. rhythm 1° Gtr 2 doubles Gtr 1 8ve lower
2° Gtr 2 plays part as written

Full Full Full

TAB

G⁵ **D⁵**

Full Full

TAB

E^{5*} **C⁵**

Out of the si - lent pla - net, —

Full Full Full Full

TAB

G⁵ **D⁵** *To Coda* ☉

out of the si - lent pla - net we are. —

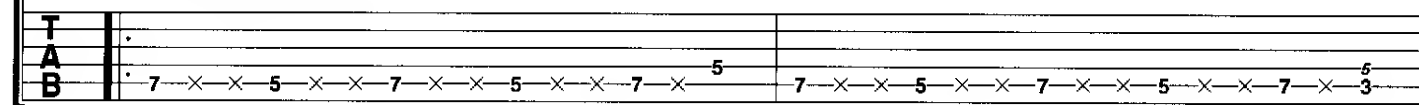
Full Full

TAB

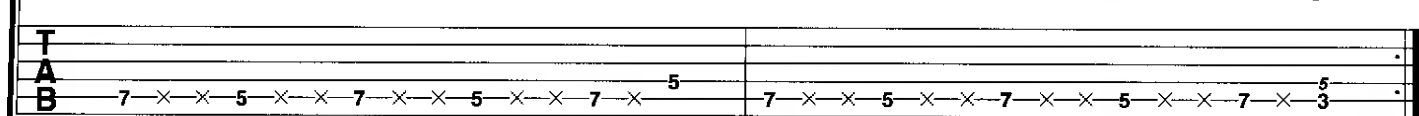
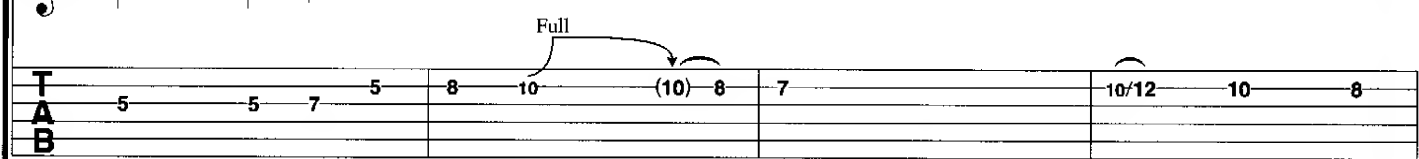
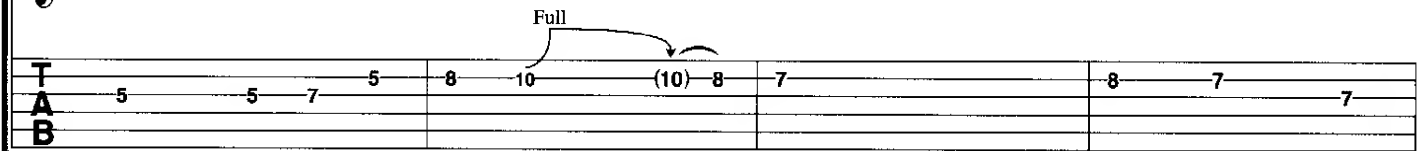
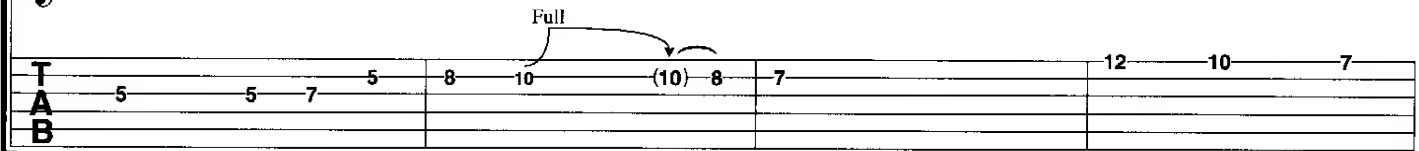
♩ 125

1° (E⁵)2°-6° (C⁵)(E⁵)(D⁵)

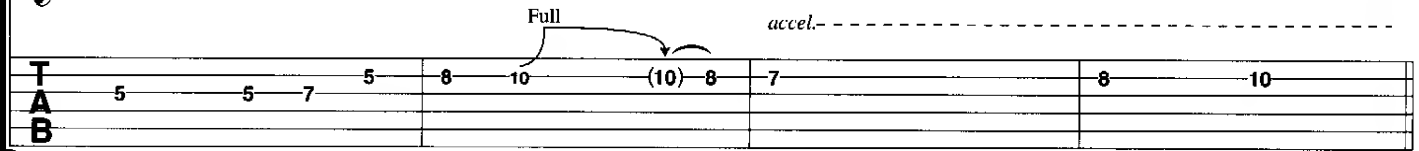
Gtrs. 1+2

1°+2° Gtr. 4 tacet
3°-6° Gtr. 4 w/ad lib. fills(E⁵)(E⁵)(E⁵)(E⁵)

Play 6 times

C⁵D⁵E⁵D⁵/EbassC⁵D⁵E⁵C⁵D⁵E⁵C⁵D⁵B⁵C⁵

D. §. al Coda

D⁵

⊕ Coda

Gtr. 4

E^{5*} C⁵

Out of the si - lent pla - net. —

B B B

Full Full Full

TAB

1. 2. 3. 4.

G⁵ D⁵ D⁵

Out of the si - lent pla - net we are. — — net we are. —

B B

Full Full

Rall. —

TAB

Freely

Gtrs. 2+4

E⁵

Gtr. 1

12 0 10 7 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 8 10 9 9 9 9 9

TAB

12 0 10 7 8 10 10 7 12 0 10 7 8 10 10 7

9 8 10 9 9 9 9 9

TAB

w/feedback

The Thin Line Between Love & Hate

Words & Music by David Murray & Steve Harris



♩=145

Intro

Gtr. 2 (elec.) F#5 E5
Gtr. 1 (elec.)

f P.M. -
Gtrs. 1+2 w/distortion

TAB

2-2 4-4 0-0 2-2 2-2 4-4 0-0 4-4 0-0 2-2 3-3 0-0 0-0 2-2 3-3 0-0

B5 G5 D5 B5

TAB

2-2 4-4 0-0 2-2 2-2 4-4 0-0 4-4 3-3 0-0 2-2 0-0 3-3 0-0 2-2 3-3

Gtrs. 1+2 F#5 B5

Fig. 1...

TAB

2-2 4-4 4-4 4-4 4-4 4-4 4-4 4-4 4-4 4-4 3-2 0-0 2-2 4-4 4-4 4-4 4-4 4-4 2-2 2-2

1. 2.

1. When a

...Fig. 1 ends

Gtr. 2 cont. in slashes

TAB

4-4 4-4 4-4 4-4 3-2 0-0 4-4 4-4 4-4 4-4 3-2 0-0

Verse

Gtr. 2 $F\sharp^5$ B^5 cont. *sim.*

per - son turns to wrong, is it a
few small tears be - tween, some - one

Gtr. 1

P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

$F\sharp^5$ B^5 $F\sharp^5$ B^5

want to be, be - long. Part of things at an - y cost,
hap - py and one sad. Just a thin line drawn be - tween

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D^5 $A\text{sus}^4$ E^5

at what price a life is lost. At what
be - ing a gen - ius or in - sane. At what

P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

$F\sharp^5$ B^5 $F\sharp^5$ B^5 cont. *sim.*

point do we be - gin, fight - er spi - rit will to win.
age be - gin to learn, of which way out we will turn.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody includes rests and notes, with lyrics: "But what makes a man_ dec-ide, take the There's a long and wind-ing road, and the". Above the melody, the fret numbers F#5 and B5 are indicated. The second system shows the guitar accompaniment in treble clef, featuring a repeating eighth-note pattern in the left hand and a melody in the right hand. The lyrics "P.M.---" are written below the guitar staff. The third system is a tablature section with three staves labeled T, A, and B. The T staff shows fret numbers 4, 4, 4, 4, 4, 4. The A staff shows fret numbers 4, 4, 4, 4, 4, 4. The B staff shows fret numbers 2, 2, 2, 2, 2, 2. The tablature is divided into three measures, each corresponding to a measure of the guitar accompaniment above.

D⁵ A sus⁴ E⁵

wrong trail or is right there - eous road. burn.

TAB

Bridge

Bridge

The Bridge section of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a guitar accompaniment in treble clef. The guitar part consists of a series of chords: F#5, D5, and A5, each held for four measures. The lyrics are: 'There's a thin line between love and hate,'. The guitar accompaniment is a simple, rhythmic pattern of eighth notes. The score is presented in a standard musical notation format with a treble clef, a key signature of three sharps, and a 4/4 time signature. The guitar part is written in a simplified style, focusing on the chord structure and rhythm.

F#5 D5 A5 E5

There's a thin line between love and hate,

TAB

10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 9 9

A⁵ E⁵ F⁵ D⁵

- tween good — and — bad. There's a grey place — be —

TAB

10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 10 10 10 10 10 10 10 10

9 9

A⁵ E⁵

- tween black and white, but — ev — 'ry — one does

TAB

10 10 10 10 10 10 10 10 10 10 10 10 9 9 10 10 10 10 10 10 10 10 10 10

9 9

F⁵ D⁵ A⁵ E⁵

have the — right — to choose the path that — he —

TAB

10 10

9 9

1.

Verse

F⁵

B⁵

cont. sim.

— takes. 2. We are right to put — the blame, on so —

P.M. — — — — P.M. — — — — P.M. — — — — P.M. — — — —

TAB

10 10 9 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

9 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2

ci - e - ty — these days. But what kind of good — or bad,

[illegible]

There is ev - il in some of us, no mat - ter

D⁵ A⁵ E⁵

what will ne - ver change.

TAB

3	2	5	5	5	5	5	5
2	2	4	4	4	4	4	4
0	0	2	2	2	2	2	2
		0	0	0	0	0	0

Chorus

F⁵ D⁵

I will — hope, — my

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7
4	4	4	4	4	4	7	7	7	7	7	7	7	7
2	2	2	2	2	2	5	5	5	5	5	5	5	5

A⁵ E⁵ F⁵ D⁵

soul will — fly — so I will — live —

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	7	7
2	2	2	2	2	2	2	2	2	2	2	2	2	2	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5

A⁵ E⁵

— for — ev — er.

TAB

7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

F#5 **D5** **A5** **E5**

Heart will— die, my soul will— fly,

TAB

4	4	4	4	4	4	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F#5 **D5**

— and I will— live— for —

TAB

2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5	5	5

A5 **E5**

— ev — er.

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Guitar Solo

F#5 **B5**

Gtr. 3 (elec.) *Spa*

ff w/wah wah + dist. Gtrs. 1+2 w/Fig. 1 (x2)

Full Full Full Full

w/bar w/bar

TAB

17	17	17	14	14	17	14	17	16	16	14	16	14	16	14	16	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

(8va) F⁵

1/4 Full 14 16 17 17 14 17 14 16 14 16 14 17 14 17 14 17 Full

TAB

B⁵

(8va)

3 Just a

3 Full w/bar

TAB

Guitar Solo

2. F⁵ B⁵

Gtr. 3 (8va)

1/2 P.H. ---

ff Full w/wah wah + dist. Gtrs. 1+2 w/Fig. 1 (x2)

TAB

(8va) F⁵

1/2 Full tr tr tr tr

TAB

(8va) B⁵

3 Full Full

TAB

Chorus

Chorus

F#5 **D5**

I will hope, my

TAB

4 4 4 4 4 4 7 7 7 7 7 7 7 7

2 2 2 2 2 2 5 5 5 5 5 5 5 5

A5 **E5** **F#5** **D5**

soul will fly so I will live

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5

A5 **E5**

for ev er.

TAB

7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#5 **D5** **A5** **E5**

Heart will die, my soul will fly,

TAB

4 4 4 4 4 4 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

2 2 2 2 2 2 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

Chorus

First system of the chorus. The vocal line starts with a whole note F#5 (F#4) and a half note D5 (D4). The guitar accompaniment features a steady eighth-note pattern. The bass line consists of a simple two-finger pattern.

Vocal: I will hope, my

Guitar: F#5, D5

Bass: 4 4 4 4 4 4 7 7 7 7 7 7 7 7

Second system of the chorus. The vocal line continues with a whole note A5 (A4) and a half note E5 (E4). The guitar accompaniment continues with the same eighth-note pattern. The bass line remains consistent.

Vocal: soul will fly so I will live

Guitar: A5, E5, F#5, D5

Bass: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 7 7

Third system of the chorus. The vocal line has a whole note A5 (A4) and a half note E5 (E4). The guitar accompaniment continues with the same eighth-note pattern. The bass line remains consistent.

Vocal: for ev er.

Guitar: A5, E5

Bass: 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Fourth system of the chorus. The vocal line starts with a whole note F#5 (F#4) and a half note D5 (D4). The guitar accompaniment continues with the same eighth-note pattern. The bass line remains consistent.

Vocal: Heart will die, my soul will fly,

Guitar: F#5, D5, A5, E5

Bass: 4 4 4 4 4 4 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

and I will live for

F#5 D5

TAB

2	2	2	2	2	2	2	2	4	4	4	4	4	4	7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	2	2	2	2	2	2	5	5	5	5	5	5	5	5

- ev er.

A5 E5

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Instrumental

Gtr. 2 Gtr. 1

F#5 E5

sim.

P.M. 4° Gtr. 3 ad lib.

TAB

2	2	4	4	0	0	2	2	2	2	4	4	0	0	4	4	0	0	2	2	3	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B5

TAB

0	0	2	2	3	3	0	0	2	2	4	4	0	0	4	4	0	0	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. 2. 3. 4.

G⁵ D⁵ B⁵ D⁵ Gtr. 3 B⁵

Gtr. 3 w/dist.
Gtrs. 1+2 cont. sim.

F^{#5} E⁵

Gtr. 3 8va w/bar B B

Full w/bar Full Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 3

Full 17 17 16-17-16 14 15 14-15-14 12 13-14 12-14 14-16-17-19

F^{#5} E⁵

(8va) B w/bar B w/bar B

Full Full w/bar Full

B⁵ G⁵ D⁵ B⁵

(8va) B 3 B B B

Full Full Full Full

Half Time Feel ♩ = ♩

(F#m¹¹)

(8va)

(Esus^{2/4})

w/bar

Gtrs. 1+2 w/Fig. 2

w/bar

17 19 19

(19)

Middle

F#m¹¹

Esus^{2/4}

F#m¹¹

Gtr. 2

mp w/clean tone + chorus
let ring
Gtr. 3 tacet
Fig. 2...

...Fig. 2 ends

Esus^{2/4}

F#m¹¹

Esus^{2/4}

Gtr. 3

Gtr. 2 cont. sim.

Gtrs. 1+2

F#m¹¹

Esus^{2/4}

F#m¹¹

Gtr. 3

12

12

14

12

10

9

10

9

9

9

11

Esus^{2/4}

F#m¹¹

Esus^{2/4}

9

10

12

12

14

12

12

10

9

F#m¹¹ Esus^{2/4} F#m¹¹

The — thin line —

Gtr. 2

Gtr. 3 tacet

TAB: 10 9 9 9 9 11 9 4 2

Esus^{2/4} F#m¹¹ Esus^{2/4}

— be - tween love and — hate —

TAB: 0 2 0 2 4 0 2 0 2

Gtrs. 1+2 F#⁵ A⁵

mf

TAB: 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7

E⁵

1. 2. E⁵ Gtrs. 1+2 cont. *sim.*

Gtr. 3 *f*

2° Gtrs. 1+2 cont. in slashes

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 14 14 16 16

Instrumental

F#5 (8va)

2° ad lib.
Full

Full

Full

Full

16 14 16 16 14 16 14 16 14 17 14 17 14 16 14 17 17

E⁵ (8va) F#⁵
 w/bar 3 B 3 3
 → w/bar Full (17) 16 17 (17) 15 14 15 14 16 14 16 14 13 14 16 14 15
 TAB

[illegible]

Outro

Half Time Feel ♩ = ♩

Gtr. 2 $F\sharp m^{11}$ Esus^{2/4} $F\sharp m^{11}$ Esus^{2/4} Gtr. 3
mf Gtr. 1 tacet Gtr. 2 cont. sim.

Gtr. 3 $F\sharp m^{11}$ Esus^{2/4} $F\sharp m^{11}$

Esus^{2/4} $F\sharp m^{11}$ Esus⁴ E
 The thin line be - tween

Gtr. 2
 Gtr. 3 tacet

$F\sharp m^{11}$ Esus^{2/4} $F\sharp m^{11}$
 love and hate.

Rall.